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Fall 2008 James F. Slevin Assignment Sequence Prize

We are pleased to invite applications for the James F. Slevin Assignment Sequence Prize. This prize of \$500 will be awarded to the teacher submitting the best sequence of writing assignments for a First-Year Writing Seminar (honorable mentions, if any, will receive \$150).

Assignment sequences in a writing course are built around a series of essay topics. These sequences probably represent work assigned during a portion of the course rather than all of the essay assignments distributed over an entire semester. Submissions should include a rationale and a description of your plans for eliciting and responding to student drafts and revisions, as well as a description of how you prepare students for each essay assignment, for example by engaging them in preparatory writing exercises, including informal writing designed to help students understand the material on which they subsequently write formal essays. Reflections on what worked well, and why, and what you would change another time, are welcome.

The winner will be announced to the Cornell community. Prize Winning Materials will be deposited in a web accessible archive and made available to other instructors under a creative commons attribution, non-commercial license. (See creativecommons.org for more information about cc licensing.)

Submissions are due in 101 McGraw Hall by Friday, December 12. No exceptions can be made.

Fall 2008 James F. Slevin Assignment Sequence Prize Application

~Please Print Clearly~

Instructor's name Amanda Gilvin
Department ARTH Course # and title 1127: African Personal Adornment: Changes & Translations

Should I win a prize, I give the John S. Knight Institute permission to publish, quote from, and/or distribute copies of the assignment sequence, and to distribute publicity to newspapers and other publications, local and/or national, about my winning the prize. I also grant the Knight Institute permission to deposit the assignment sequence in a web accessible archive and make them available under a creative commons attribution, non-commercial license. I am prepared to send electronic versions of my text to the Knight Institute (knight_institute@cornell.edu). I understand that I will receive the award for my prize-winning essay upon submission of the electronic text.

Student Writing Skills: Changes & Translations
Title of Assignment Sequence
Instructor's signature Amanda Gilvin Date 12/13/2008

Amanda Gilvin
Rationale and Description of Plans
Fall 2008 James F. Slevin Assignment Sequence Prize Application
Department: History of Art and Visual Studies
Course: ARTH 1127, African Personal Adornment: Changes and Translations
December 12, 2008

Student Writing Skills: Changes and Translations

Most of my students entered their first day of my class with little or no academic background in either African studies or art. To varying degrees, their recent training in writing was limited to high school English literature courses. Their interests ranged from engineering to natural resource management to medicine to fashion design. I sought to develop a series of writing assignments that would not only require their learning about our subject matter, African dress and adornment, but I wanted to give them prompts that would enable them to develop critical analytic skills and writing skills that they could apply in their chosen fields. Just as we were analyzing the shifting meanings of African art objects, I hoped they would be able to transfer what we learned together in different contexts.

Over the course of Writing 7100, I developed six distinct formal essay assignments, several with accompanying preparatory exercises. I hoped for students to experiment with different styles of writing for many reasons. Versatility in written skills will serve one well in most professions, and a semester to play with various forms is a rare opportunity and unique learning experience. Through the variety, we could concentrate on what elements consistently made good writing—and what rules could be broken (and when).

Yet, I also envisioned the assignments building upon one another, as students' knowledge of the material and sophistication in writing grew over the semester. The first two assignments were meant to draw the students into the course content and theoretical framework. They were also designed with loose formal guidelines, so that the students could become increasingly comfortable writing, and we could begin to identify small and large goals. The subsequent four assignments each required research and adherence to stricter formal guidelines. In the spirit of relevance to the spectrum of their majors, and thanks to the advice in Katherine Gottschalk and Keith Hjortshoj's *The Elements of Teaching Writing: A Resource for Instructors in All Disciplines*, I did not assign a traditional art history research paper, even an abbreviated one.¹ Instead, library and museum research was integrated into the course early on, and the final assignment demanded that they expand their ideas about the possibilities of undergraduate research.

¹ See Katherine Gottschalk and Keith Hjortshoj, "Chapter Seven: Orchestrating the Research Paper," *The Elements of Teaching Writing: A Resource for Instructors in All Disciplines* (New York: Bedford/St. Martin's Professional Resources, 2004): 104-120

Essay #1

First Draft: Due September 3

Second Draft: Due September 5

Select an item of dress or adornment that we saw in the first class. Using the notes that you took in class and the images on Blackboard (Course Documents > Images, September 1), carefully describe its *formal* characteristics, taking into consideration how the work is worn and how it may appear when it is not in contact with the body. Formal characteristics may include: medium, texture, color, dimension, and design. If possible, mention the artist and dates of manufacture or use. If you owned this work, how would you wear or display it? Where would you wear or display it? Would you modify this work's form? What meanings would this work have for you? How would these meanings be informed by the formal characteristics that you described? The essay should be 1 page, double-spaced.

Essay #1

The assignment for Essay #1 was structured to accomplish three primary goals, two of which were to orient the students to the class. First, I hoped that this assignment would encourage students to begin looking closely at art objects and to better understand

formal description. I also allowed room for them to begin experimenting with formal analysis, but I did not require it. Secondly, they were compelled to establish a relationship with a work of African adornment. Personal engagement and self-reflexivity were essential to the course, but the sheer foreignness of the objects to most of the students could have been off-putting. During the first class, I introduced many objects from my personal collection: hand-woven and dyed textiles, glass beads, leatherwork, silver jewelry, and more. I hoped that the imaginary relationship that students constructed in their essays would foster their scholarship relationships with our subject.

Finally, I wanted to get to know their writing. This was the official evaluative, ungraded assignment recommended by the Knight Institute. I began to learn about their styles—and bad habits. I also learned about their comfort with instructions. They liked them. I will be even more specific with my expectations next time. The free form nature of the assignment made several students more than a little nervous. Because of its brevity and evaluative nature, students had only two days to complete this assignment.

Essay #2

*First Draft: Due September 10**Optional Second Draft: Due September 15*

The authors of "Talking About 'Tribe': Moving from Stereotype to Analysis" make a case that the term "tribe" is counterproductive for explaining cultural, national, ethnic, or social groups in Africa and elsewhere. Chris Lowe et. al. are concerned with contemporary conflicts in Africa, but as Suzanne Blier points out, the concept of the "tribe" as it related to artistic form was a central, organizing principle in African art history for many years—and it remains influential. Several times, Lowe et. al. mention another word important in the history of African art history: the primitive.

This is a description of a prominent gallery in New York, from its own current website:

Founded in 1973, Pace Primitive is the tribal art department affiliated with PaceWildenstein Gallery. The gallery maintains an inventory of museum-quality African, Himalayan, Oceanic, and Native American art. Pace Primitive is a member of the Art Dealers Association of America (ADAA).

The link to the Pace Primitive website is on your Blackboard External Links. Please look through the website, especially the "Exhibitions," "Publications," and "About" sections.

Imagine that the director of Pace Primitive, Carlo Bello, has asked you to curate a show of African dress and adornment at the gallery. Write a letter to Mr. Bello explaining your acceptance or rejection of this offer. Whether or not you accept the job, use the opportunity to explain to Bello your analysis of the term "primitive" as it relates to African art, especially adornment and dress. If you agree to curate the exhibition, name some of the kinds of works that you would like to include and propose a thesis or theme for the exhibition. What would you like to communicate with this show? If you turn down the offer, describe to Mr. Bello another exhibition of African dress and adornment that you will be working on instead of his.

This essay should be 2-3 pages in length. Please include images of any works that you reference in your essay. If you quote or draw information from one of our readings or another source, use the MLA style for your citations. In this essay, you will practice forming an analytic argument and supporting it in an organized manner. We are using the letter format in order to better visualize our audience, and because it may allow greater experimentation with the organization and form of your essay.

Essay #2

By the time that I handed out the prompt for Essay #2, we had laid down a hefty chunk of the subject background and theoretical framework for the course. Careful attention to language is crucial in all writing—and because of its colonial heritage, language in the analysis of African art is particularly important. I was intrigued—and at times surprised—by students' interpretations of our readings on the history of African art history and exhibition. Our class discussion on the racist etymology and ongoing problematic nature of the word "tribe" was challenging and uncomfortable for many students. I did not attempt to temper the discomfort as I guided the conversation. Rather, I hoped that they would comprehend that our topic was not obscure, "soft," or frivolous. The stakes of our class discussions were high. They may have joined the course to look at pretty, unfamiliar, and wearable things (and we would do that), but our analyses would involve topics such as racism, colonial injustices, sexual violence, and economic expropriation.

Through Essay #2, students could demonstrate their comprehension of issues at hand, including how the exhibition of African adornment might reflect or change inaccurate depictions of Africa and African art. They also began to address larger systems of power and display.

Essay #3

Essay #3 was the course's first research assignment, and the first assignment to require adherence to an unfamiliar style of writing. I scheduled our first visits to the library and the Johnson Museum to prepare the students. On our first visit to the Johnson Museum, we discussed the history of African art exhibition in art museums before I led the class on a tour of the whole museum, with a focus on the African art section. They then completed a group assignment in which they carefully read five didactic labels, and took notes on their content and style. They then reflected on the components of a didactic label in writing (See Essay #3 Preparatory Exercise #1). In our next class, they did a free-writing exercise on what they remembered from the didactic labels that they read, and we discussed the goals of didactic labels and why some labels were more effective than others. We also looked at examples of labels from the Metropolitan Museum of Art, and identified common patterns for presenting contents, or what I encouraged them to think of as subject "maps" used by curators. I showed the students images of the objects that would be a part of the study gallery exhibition I had arranged for our class. They each selected a piece to research.

Now that they were more familiar with the writing expected of them and they knew their topics, we moved on to the research. We visited Susette Newberry at Uris Library, where she gave an informative talk and introduced us to the LibGuide she had designed for our course. Students completed the Essay #3 Preparatory Exercise #2 after this session. Students continued researching their objects in advance of our study gallery exhibition. By the time that it commenced, they were ready to present information to their classmates. Each student gave a brief five to seven minute talk over the course of our three fifty-minute sessions in the study gallery. On the day that they turned in their first draft, we looked at two drafts that I had written for a museum didactic label. I emphasized the help that I had in revising, and we talked about why I had made the decisions to change wording and omit elements. They then exchanged labels for peer review. They received comments from me before turning in their final draft. For their final draft, they turned in two versions, a 600-word version and an abbreviated 300-word version. In class that day, I challenged them to write a 75-word version, which they turned in with their two final drafts.

I definitely will assign didactic labels in the future. The students loved working with objects in the Johnson collections, and they rose to the task of assuming curatorial authority by educating their classmates about the pieces that they researched. They learned a lot about the research process, and they began to seriously consider the different kinds of writing that they encounter—and might be expected to write.

Essay #3 Preparatory Assignment #1
Museum Visit: September 12, 2008
Completed Assignment Due in Class on Monday, September 15.

Choose five didactic labels from different galleries in the Johnson Museum. The labels should accompany objects of art that are particularly interesting to you, and I would prefer that they be as diverse as possible. If you do not finish this during class, I expect you to return to the museum to complete it over the weekend.

For each label, write down the following (if available on the label):

Artist's Name
Title
Media
Cultural Group
Geographic Origin
Accession Number

Please also take notes on the content of the label.

Answer these questions in writing: What are the distinguishing characteristics of this style of writing? How does this label conform to the style? Is there anything unusual about this label? What kinds of information are included? What information do you think that the curator chose to exclude? Bring this to class on Monday, September 15.

Essay #3 Preparatory Assignment #2
Library Research Assignment
Due on Friday, September 19

Find at least five sources related to the object for which you have chosen to write a label. The relationship can be based on media, culture, or another characteristic of the artwork. There should be at least one source from each of the following categories: a.) *an electronic journal*; b.) *a book*; and c.) *a visual image from an image database hosted by the Cornell Library*.

Essay #3

Proposal: September 17

First Draft: Due on September 24

Second Draft: Due on October 1

I intend for this assignment and the associated study gallery exhibition in the Herbert F. Johnson Museum to provide opportunities for you to experiment with an authoritative writing style and to engage closely with art objects.

Writing about an object will require independent research, and this will be one opportunity for you to develop the skills that you will need for the final research paper. The form of the museum didactic label can be surprisingly challenging, because it must be concise, but rich in content. It is a form of writing in which the implied audience is easier to imagine in some ways, and in which the communicative nature of writing is obvious. However, because museum visitors are composed of such a range of people, the implied audience also represents a challenge.

Essay #3: Write a didactic label for one of the works of African personal adornment included in the Herbert F. Johnson Museum study gallery exhibition. Imagine that the label will be used in the Johnson Museum Permanent Exhibition of African Art.

As you write, keep in mind the following questions: What do you think a visitor should learn about this object? What should the visitor *see* about the object that she might not notice without your label? Your first draft should be approximately 600 words, and it may include information about the artwork's cultural origin, traditional use, or individual history.

Essay #4

Proposal: Due on October 8

First Draft: Due on October 17

Second Draft: Due on October 22

Please Choose One of the Assignments Below

Write a story from the point of view of a cultural broker and art businessperson who deals in African dress and adornment—or elements of which it can be composed. Your narrator can be a historical or contemporary personage, and his or her business can be based and travel anywhere. Examples include a nineteenth century British bead merchant, an early twentieth century Hausa indigo cloth merchant, a late twentieth century Malian tour guide, a contemporary African fashion designer, and a contemporary African art gallerist based in the United States.

Choose a certain imaginary or real work of African adornment, and over the course of a narrative, describe your relationship with this object. Where did you first see the artwork? Do you own it? How do you understand it, and what other perspectives about the artwork can you also describe? What different meanings does the work acquire for you in different environments?

or

Choose or imagine an African work of adornment that was stolen or coercively purchased within the last one hundred years, and that is currently in the collections of a major museum or a private collection. After describing the object and the nature of its collection, answer the question: Who is the rightful owner of this work? Or, alternatively put, where does this work belong? Address alternate options to the plan that you argue would be most appropriate. You may make your argument on legal, economic, and/or ethical grounds. Include in your essay logistics for carrying out your suggestion.

For both of these essays, you are expected to conduct research in order to include historically accurate details about the art and its circulation. This essay should be approximately 1250 words. Please include the approximate word count of your paper under your name.

Essay #4

The title of my course is “African Personal Adornment: Changes and Translations.” Before Essay #4, students primarily had considered artworks’ translations in exhibition spaces such as their homes, Pace Primitive Gallery, and the Johnson Museum. In Essay #4, they approached an object whose meanings and contexts changed, and they needed to address the object’s biography, as it were, in at least two places. I wanted to provide an option for one last experimental format, which was why I offered the prompt for a fictional story. Several students excelled in this assignment because they were so much more accustomed to reading and writing in a literary genre. For one particular student, this assignment provided a pivotal moment in the semester. She gained confidence from completing an excellent story, and she and I were able to identify ways that she could apply her writing strengths to writing outside of the literary or literary analysis genres. Several students chose the second option, too, recognizing a chance to improve the skills in developing an argument that they had worked on for Essay #2, the letter to Carlo Bello.

Essay #5

This assignment, the writing of a fashion article, was unfamiliar territory for the students, and therefore, the examination of prototypes was in order again. In the Essay #4 Preparatory Exercise, I drew from Katy Gottschalk and Keith Hjortshøj's terms for talking about writing to spur the students to read fashion journalism closely—and in implicit comparison to the scholarly essays and didactic labels that made up most of our course readings. One student, a fashion design major, turned in his most successful essay of the semester. On the other hand, after I gave out the assignment, two young women approached me in a panic because they were not regular readers of fashion magazines. The preparatory assignment helped them to approach the genre critically, and to move past haute couture's intimidation factor. Students' knowledge of the subject was enhanced by a guest talk in our class by the editor of the book, *The Art of African Fashion*, Els van der Plas.²

Students' creativity surpassed my expectations. There were articles for versions of *Vogue* from around the world, and students found online publications dedicated to African fashion that I had not known about previously. One talented writer accustomed to a formal expository style chose to emulate a hip European magazine with a chatty, expletive-laced, and colloquial tone. The resulting final draft was entertaining and clever—but more importantly, she learned that even this seemingly casual style had required research, revision, and depth.

² Els Van der Plas, *The Art of African Fashion* (Amsterdam: Prince Claus Fund, 1998).

Essay #5 Preparatory Exercise
Exercise Due on Monday, November 3

Find an article in a newspaper or fashion magazine that you would like to emulate for Essay #5. It should be in a printed publication, i.e. NOT ONLINE. I expect that most of you will need to go to Mann Library, Africana Library, or a shop with magazines. Photocopy or scan this article. You will turn in this photocopy. Comment on the qualities of the article using the categories given by Katherine Gottschalk and Keith Hjortshoj (listed below). Think about what makes this style of writing unique. Answer the questions: What conventions can you identify? What specific qualities will you need to emulate? Bring the photocopy of your article and your comments to class on Monday, November 3.

- *Mechanics* refers to conventions such as manuscript format, formats for quotations, hyphenation, underlining/italics, capitalization, spelling, and use of the apostrophe.
- *Syntax* refers to basic sentence grammar (mistakes in syntax would include faulty word order, errors in verb tense sequences, dangling modifiers—in other words, “bad grammar”).
- *Punctuation* is what Fakundiny calls “an adjunct/aspect of syntax”: punctuation is tied to the creation of meaning through syntactical arrangements.
- *Register* (or *usage*) indicates the degree of formality or informality of vocabulary or syntax.
- *Style* refers to choices of words and sentence patterns; discussion of style can include the choice of register. It does not mean discussion of error in mechanics, punctuation, or syntax (“bad grammar”).

Taken from Page 87 of Katherine Gottschalk and Keith Hjortshoj, *The Elements of Teaching Writing: A Resource for Instructors in All Disciplines*. New York: Bedford/ St. Martin's, 2004.

Essay #5

Proposal: Due on October 29

First Draft: Due on November 5

Second Draft: Due on November 12

Imagine that you work for a newspaper or fashion magazine. Please pick a real publication, which may be based anywhere in the world. Your editor has asked you to write an article on African fashion or the portrayal of Africa in haute couture or world mass fashion, and she has asked you to choose the topic and geographic location. Write a journalistic account of a.) an African designer or fashion trend or b.) the portrayal of African aesthetics or cultures in fashion outside of Africa and/or created by non-Africans. You can choose to cover a specific event, such as a fashion show or other special event, or you can write a profile of a person or fashion phenomenon.

This essay should be approximately 850 words.

Essay #6

My experiences over the years in writing grant applications and reading those of others has proven to me the lack of formal training in this area. Gottschalk and Hjortshoj point out in *The Elements of Teaching Writing: A Resource for Instructors in All Disciplines* that traditional research papers are not necessarily the best learning experiences.³ My Writing 7100 professor, Elliot Shapiro reiterated the point, and he also reminded us at every session that we should assign the kinds of writing that we wanted to read. This advice shaped all of my assignments, but it most profoundly affected Essay #6.

I did not want to read bad research papers. I didn't even want to read acceptable research papers. I did not have adequate class time to prepare first-year engineering majors to write good research papers on African adornment. My talented students were, however, ready to imagine intriguing research projects that they would pursue if they had a budget and a summer to spare.

I had many aspirations for the faux research grant proposals. First, it is a very crucial and specific form of writing that my students would benefit from practicing. Secondly, it was a research assignment. In order to propose a convincing project, students would need to conduct as much or more research than they would for a traditional research paper, but they would be encouraged to ask far more interesting questions than otherwise possible, given constraints of resources, geography, and time. Finally, I hoped that this experience would inspire them to apply for grants during their university careers and beyond.

This part of the assignment crystallized for me when I sat down with Sydney van Morgan at the Institute of European Studies. The Institute of European Studies has one of the few undergraduate student travel grants available at Cornell, and I was asking permission to send my students into look at the binder of successful applicant essays, and to model my faux application on their real one. Van Morgan was very excited by the prospect, and her enthusiastic hope that one would actually apply in a couple of years confirmed for me the promise of the assignment.

I adopted a peer review sheet by Elliot Shapiro into an assignment for the students to use when reading the successful grant application essays, which we later discussed in class. I introduced this assignment six weeks before the final draft was due, because of my high expectations for this assignment and the associated presentations. I was surprised by how far the students' critical reading skills had advanced by early November. Having analyzed various kinds of scholarly writing for two months, they'd grown into veritable snobs toward these undergraduate award winners! A few remarked, "I can't believe some of these essays won!" In any case, my hopes for their gains in confidence to apply seem to have been realized.

We discussed the elements of the effective essays, and over the course of the discussion, we addressed the academic soundness and logistical viability of several of the projects. I scheduled their second individual conferences just after the first drafts were due, and just before the presentations. This helped me to guide them toward more cohesive projects and more incisive research questions. I also could recommend books and articles on their widely divergent topics. I went so far as to put some of my more obscure personal books on reserve at the Fine Arts Library, because the Thanksgiving break cut down on our time for ordering Borrow Direct books.

On the day that the first draft was due, they gave me a copy, and they exchanged copies for peer review. I also handed out sheets modified from Elliot Shapiro's peer review sheet and asked them to find a reader outside of our class over break. I then handed out copies of a grant proposal that I had written recently. We talked about how many readers had helped me to revise (eight), and the importance of revision. I then pointed out specific techniques and conventions that I employ in these kinds of essays. For instance, I try to begin grant proposals and other application essays with strong visual images, and I encouraged them to do so when appropriate.

The presentations were a grand success, despite the usual technical mishaps and some serious nervousness. The students enjoyed hearing about each other's projects, and the presentations were genuinely interesting, since the research questions engaged with cutting-edge scholarship and the research sites were located around the world. After each presentation, the students and I asked questions, and when necessary, I gave encouragement and suggestions for the final draft of the essay.

I will incorporate this kind of assignment into as many future courses as possible. It is demanding, but it is imaginative in very fun and very practical ways. The topics were fascinating, and students witnessed that rigorous scholarship requires asking questions and not knowing the answers, just as much as it involves learning and teaching. This was also a way to reaffirm students' new and more specific conceptions of Africa as a complicated place with which they are already engaged—rather than the rural and violent media creation that they described to me in the first days of our class. The papers ranged in topics from African Diasporic cultures in Brazil, New York City, and Barbados to haute couture appropriation of African aesthetics in Paris to fashion shows in West Africa. Students researched artisans in Ethiopia and South Africa, while one student proposed an analysis of Picasso's paintings through work in France and Cameroon. One student was particularly effective in writing on a topic related to her apparently irrelevant major. She studies natural resources, and she proposed a project on the illegal trafficking of ivory.

I required a budget and a resumé in order to emphasize the real-world application of the skills that they were developing. In fact, I stressed future applicability of skills for all of our writing assignments, and we discussed how the concise but visually rich language of didactic labels or the embroidered colloquial tone of fashion journalism might be effective in other circumstances. The topic of my course is very specific, to be sure, but it is not narrow. This sequence of assignments enabled my students and me to recognize the breadth that our subject matter afforded us—and to experiment in that space. The students improved their writing, but I am most pleased that they are better prepared to continue improving and learning.

Essay #6

Proposal Due on November 17

First Draft Due on November 24

Final Draft Due on December 5

For your final project, you will apply for a fictional research grant to study African dress and adornment. This application is modeled on a grant application available to Cornell students for research in Europe during the summers after their junior year. Your proposed research project may be located anywhere in the world. In this assignment, you must demonstrate to the evaluating committee that you have conducted preliminary research, but that further work is merited. Remember that your proposal will be competing with a wide range of topics, and the committee may be skeptical regarding the significance of African dress and adornment as a subject of inquiry. Specify what kinds of research that you would like to conduct. Is your topic historical, so that you will need to conduct archival work? If your topic is contemporary, will you conduct interviews with artists or wearers? Use MLA citation style.

You will also give a presentation of your project proposal in front of the class. You will receive instructions for that assignment soon.

Essay #6 Preparatory Exercise
Exercise Due on Monday, November 17

For this assignment, you will need to go to the Institute of European Studies, which is located in the Mario Einaudi Center for International Studies. IES is in 120 Uris Hall (which is different from Uris *Library*). The IES keeps a binder of successful proposals for the annual summer travel grants that it presents to Cornell juniors for study before their senior year. Please spend some time perusing the essays in this binder, and choose one for which you will take notes.

Your Name:

Title of Proposal:

Please give a summary of the project being proposed.

What do you notice about the organization of this proposal? How is it structured? Include information about how the applicant presents her research questions, as well as any headings that she uses to divide the essay.

What features of this piece did you find particularly striking or particularly memorable?

What did you like best about this proposal?

What do you think the writer could have done to improve this piece of writing?

What are some features of grant proposal writing that are distinctive?

INSTITUTE FOR UNDERGRADUATE RESEARCH
SUMMER RESEARCH FELLOWSHIP
Application Form

Application Deadline – December 5

Should the deadline fall on a weekend, the application will be due the following business day.

COVER SHEET

Please type or print legibly.

Name:

CU ID#:

Major:

E-Mail:

Faculty Project Advisor:

Faculty Evaluator:

Local Address:

Home Address:

Telephone:

Director of Undergraduate Studies:

Anticipated Departure Date From Ithaca:

(Needed to allow planning for payment; date is not always the same as that of actual foreign travel.)

Brief description of project (include a working title):

Recipients may be named in public information related to this award and will be asked to provide a photograph upon receipt of the award. Recipients will be required to submit a brief report discussing their research project and the benefits from this fellowship. The report must be submitted to the Institute for Undergraduate Research before the end of senior year/ graduation. This application is a fictional class exercise.

Applicant signature: _____ Date _____

INSTITUTE FOR UNDERGRADUATE RESEARCH SUMMER RESEARCH FELLOWSHIP

These fellowships support undergraduate research around the world. Current Cornell *JUNIORS* are eligible for this competition.

Fellowship recipients will spend the spring semester prior to departure preparing their project under the guidance of an advisor. During the summer, the awardees spend 6-8 weeks conducting field study. Information collected for the project is used to write a major paper during the senior year, often in the form of an honors thesis.

These competitions are held annually in the fall semester.

Applications must include:

- 1) the completed cover sheet with a signature and date;
- 2) a 2-4 page project prospectus, including a title, location(s) where the research/fieldwork will occur, sources, list of potential interviewees, anticipated timeline, and bibliography;
- 3) a budget outlining estimated costs; and
- 4) a resumé or separate page highlighting relevant courses taken, language background, or other information such as work experience, interviewing or research skills that relate to the proposed project.

Note: All research carried out by a Cornell student involving human participants must be submitted to the Institutional Review Board for Human Participants (IRB) to obtain the necessary training and approvals or exemptions. It is the responsibility of each fellowship recipient to complete these requirements prior to receiving funding. IES must therefore receive 1) official acknowledgement that a score of 90 or higher was obtained on the IRB training tutorial and 2) a copy of the notification of approval from the committee or exemption from the Office of Research Integrity and Assurance (ORIA). Students researchers or their faculty advisors **MAY NOT** make the final determination of exemption from applicable Federal regulations or provisions regarding human participant research. Only ORIA can designate a research project as "exempt." Please note that human participant research proposals that require full committee review must be submitted to the IRB for review at least three weeks prior to the next scheduled committee meeting. For the committee calendar, access to the tutorial, and further information about human participant research, visit www.irb.cornell.edu.

***FAILURE TO COMPLY WITH THESE REQUIREMENTS WILL RESULT IN A FORFEITURE OF FUNDS.**

All materials must reach the office of the Institute for Undergraduate Research, B32 Goldwin Smith Hall, December 5, 2008. Should the deadline fall on a weekend, the application will be due the following business day. This application is a fictional class exercise, but the deadline is serious.

Essay #6 Presentation
Final Presentation Assignment

You will have ten minutes to present the imaginary project proposal that you are preparing for Essay #6 to the class. *Ten minutes is less time than you think.* I expect you to practice this talk. I will tell you when you have 5 minutes left, and I will give you another warning when you have two minutes left. You will not be permitted to continue your presentation after ten minutes. Your classmates and I will have the opportunity to ask you questions for five minutes.

Please prepare a PowerPoint presentation to accompany your talk. Remember that people do not like to read too much text in PowerPoint presentations, and that it is more effective to show a few illustrative slides than to prepare too many.

Your presentation should include the major features of your project proposal, but you will need to edit it substantially for the oral version. You do not need to include your résumé or budget in the presentation. Where do you want to go, and what will you do there? What are your research questions? In other words, what have you already learned about this subject, and what is it that you hope to learn?